

AARDVARK-VANAHEIM PRESENTS

ISSN 0712-7774

CEREBUS



200
CANADA
170
IN U.S.

80
NOV

NOTE • FROM • THE PRESIDENT

SATURDAY, NOVEMBER 23

8:30 pm meeting with Kevin Eastman, Pete Laird and Steve Lavigne of Mirage Studios.

Subject: CEREBUS/TEENAGE MUTANT NINJA TURTLES cross-over in TMNT

Story by Kevin Eastman; Art by Eastman and Laird; Cerebus figures in rough by Eastman; Cerebus finishes, Cerebus lettering, Cerebus dialogue by Dave Sim; Cerebus tones by Gerhard. All artwork retained by Eastman and Laird. All promotion, advertising, co-ordination printing and distribution to be handled by Mirage Studios.

- TMNT has circulation of 60,000 plus.
- almost guaranteed 1/2 an old lady in Funnybook Roulette.
- Cerebus the barbarian sells lots of comics and this is a good opportunity to use him.
- "selling out to Mutant Fans"
- money

Approved: DS

SUNDAY, NOVEMBER 24

3:30 pm meeting with Michael Zulli and Stephen Murphy.

Subject: CLASSIFIED. CODE-NAME: THE NOVEMBER PROJECT.

- first printing of 10,000
- limited editions of 25 for CLASSIFIED
- no advertising or promotion

Project release date: CLASSIFIED

Approved: DS

SUNDAY, NOVEMBER 24

6:00 pm meeting with Steve Bissette

Subject: CLASSIFIED. CODE-NAME: THE OCTOBER PROJECT.

- authorize Steve Bissette and John Totelben to act as co-packagers.
- first twenty pages, advance against royalties on receipt of finished artwork - Jan 31st.

Project release date: CLASSIFIED

Approved: DS

MONDAY, NOVEMBER 25

- advise person who bought two pages from #80 in Holyoke, Mass. that I have lost his name and address
- back cover photo: Karen McKiel by Pirak Studios.
- Karen to book flight for Ger and I to CLASSIFIED for month of January. Draw issues 82 and 83 there.
- Send get-well card to CLASSIFIED.

PERSONAL APPEARANCES

If you wish to have Dave Sim and/or Gerhard at your shop or convention, please contact Karen McKiel at (519) 576-0610. Bear in mind that arranging a signing several months ahead of time means we can mention the name, time and location in several consecutive issues in this space here. Order now while supplies last.

CEREBUS

NO. 80

NOV. 1985

DAVE SIM
President

KAREN McKIEL
Administrator

Circulation
26,500

Distributors
Bud Plant Inc.
P.O. Box 1886
Grass Valley, CA 95945

Glenwood Distribution
124 Vandalia Street
Collinsville, IL 62234

Capital City Distributors
2827 Perry Street
Madison, WI 53713

Diamond Comics
Distributors Inc.
1720 Belmont Ave.
Bay B - 2
Baltimore, MD 21207

Second Genesis
1112 N. E. 21st St.
Portland, Oregon 97232

Titan Distributors
P.O. Box 250,
London, England
E3 4RT

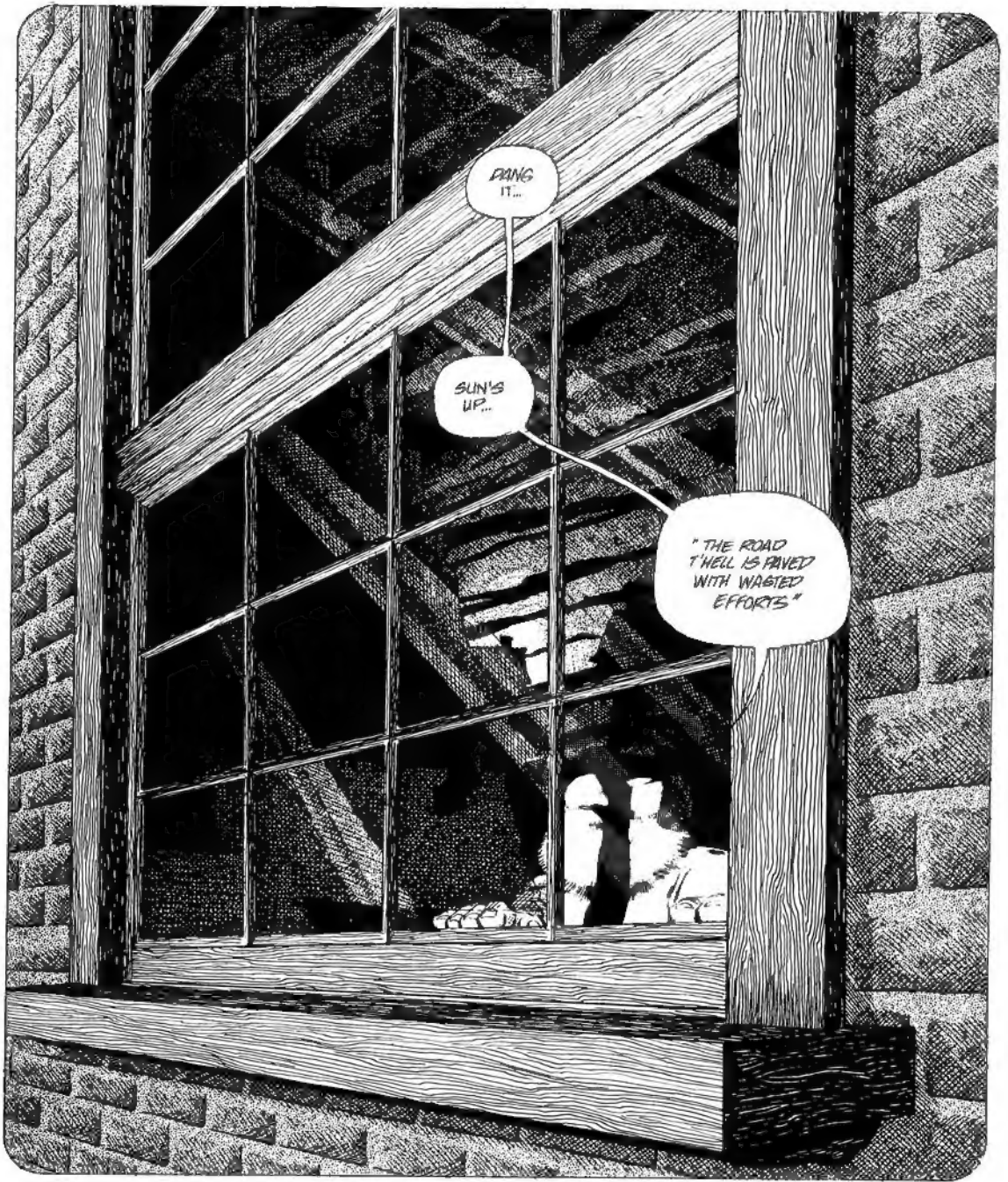
Styx Comic Service
Box 3791, Stn. B
Winnipeg, Man., Canada
R2W 3R6

Now & Then Books
90 Queen St. South
Kitchener, Ontario, Canada
N2G 1V9

Andromeda Publications
367 Queen St. W.
Toronto, Ontario Canada
M5V 2A4

Cavco Inc.,
114A Building,
1401 Fairfax Trafficway,
Kansas City, KS., 66115

CEREBUS IS PUBLISHED MONTHLY BY AARDVARK-VANAHEIM INC. PO BOX 1674 STN. C KITCHENER ONTARIO CANADA N2G 4R2 ALL CONTENTS ©1985 DAVE SIM PRINTED IN CANADA BY PRENEY PRINT & LITHO INC. WINDSOR, ONTARIO



CAUSALITY
CASUALTY







DOE?

WHAD DO
YOU
WA:::

TAPTAP
TAPTAP
TAPTAP



POKE
POKE



EASY!

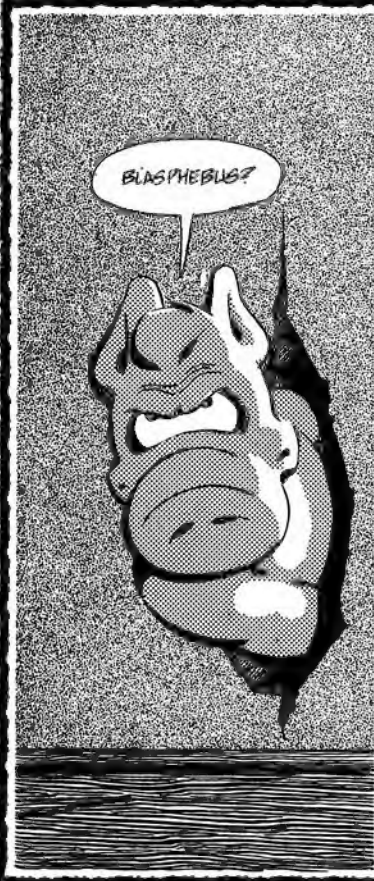
HAH!



YOU THINK IT'S
EASY FOR A GIRL
KNOWING THAT
SHE'S PLAYING
"HIDE THE PEE-PEE"
WITH THE
POPE?



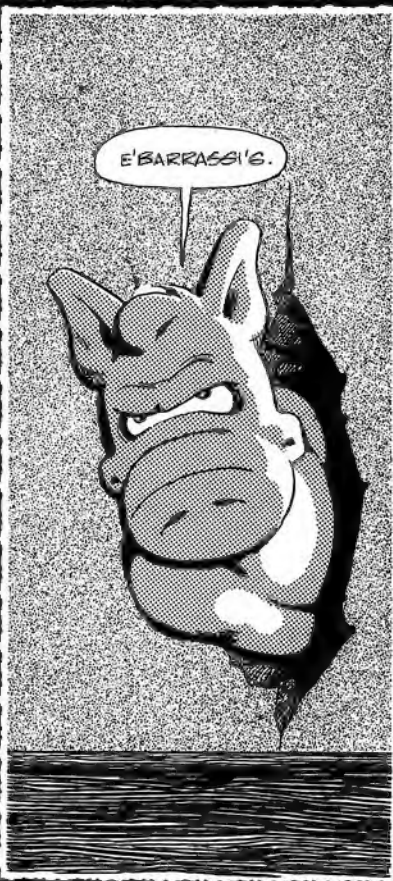
I MEAN, I
WAS NEVER
A PART OF
THE EASTERN
CHURCH, BUT
THAT'S...THAT'S



BLASPHEBUS?

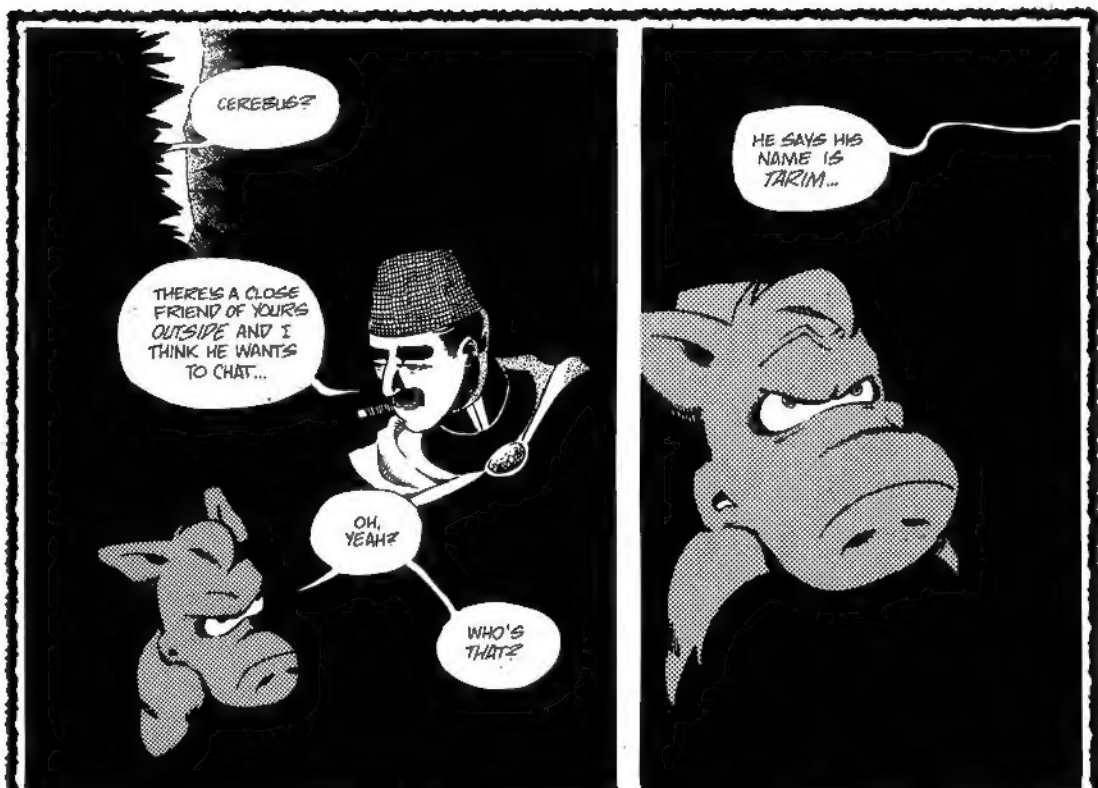


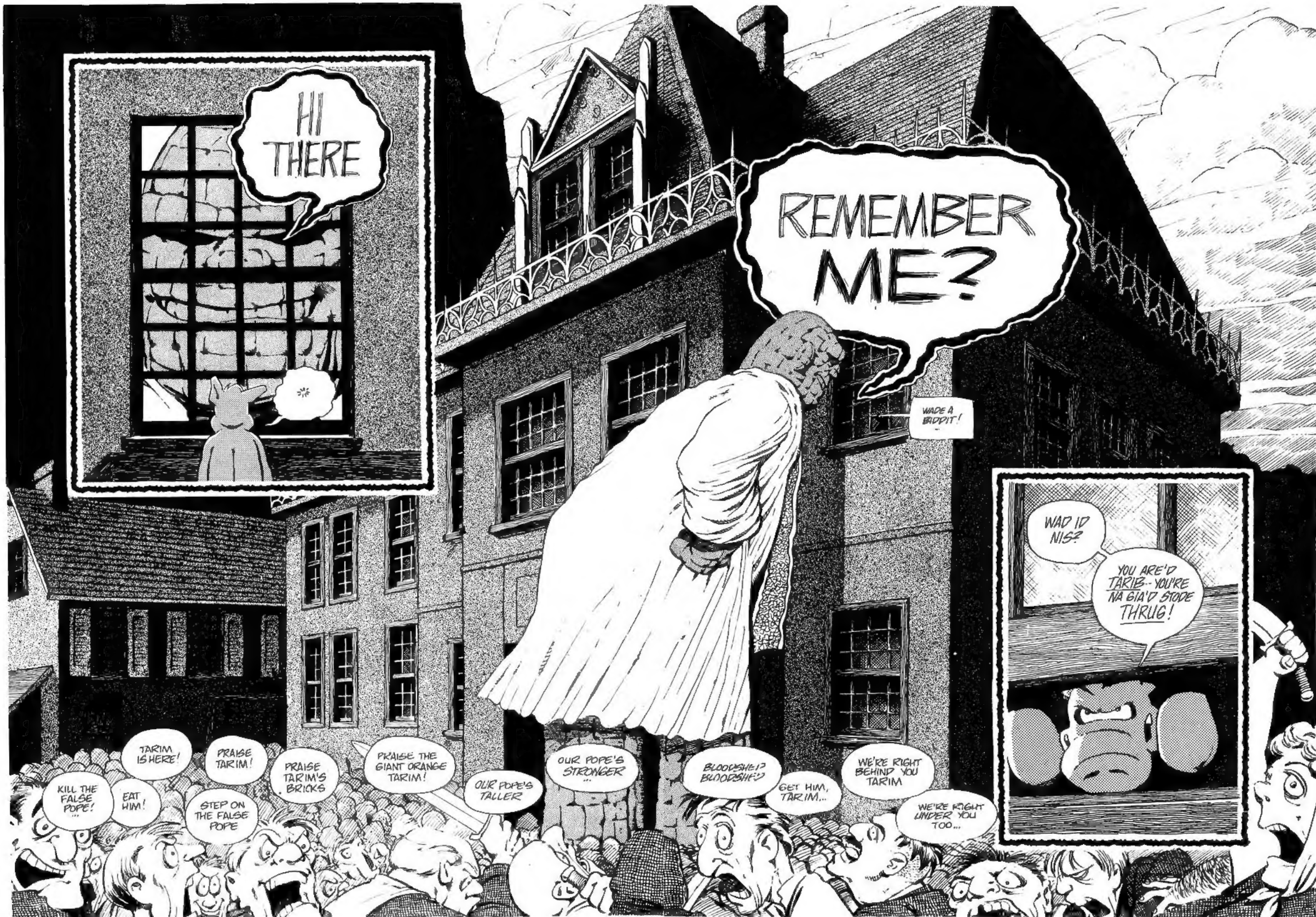
NO -- MORE
GENERAL



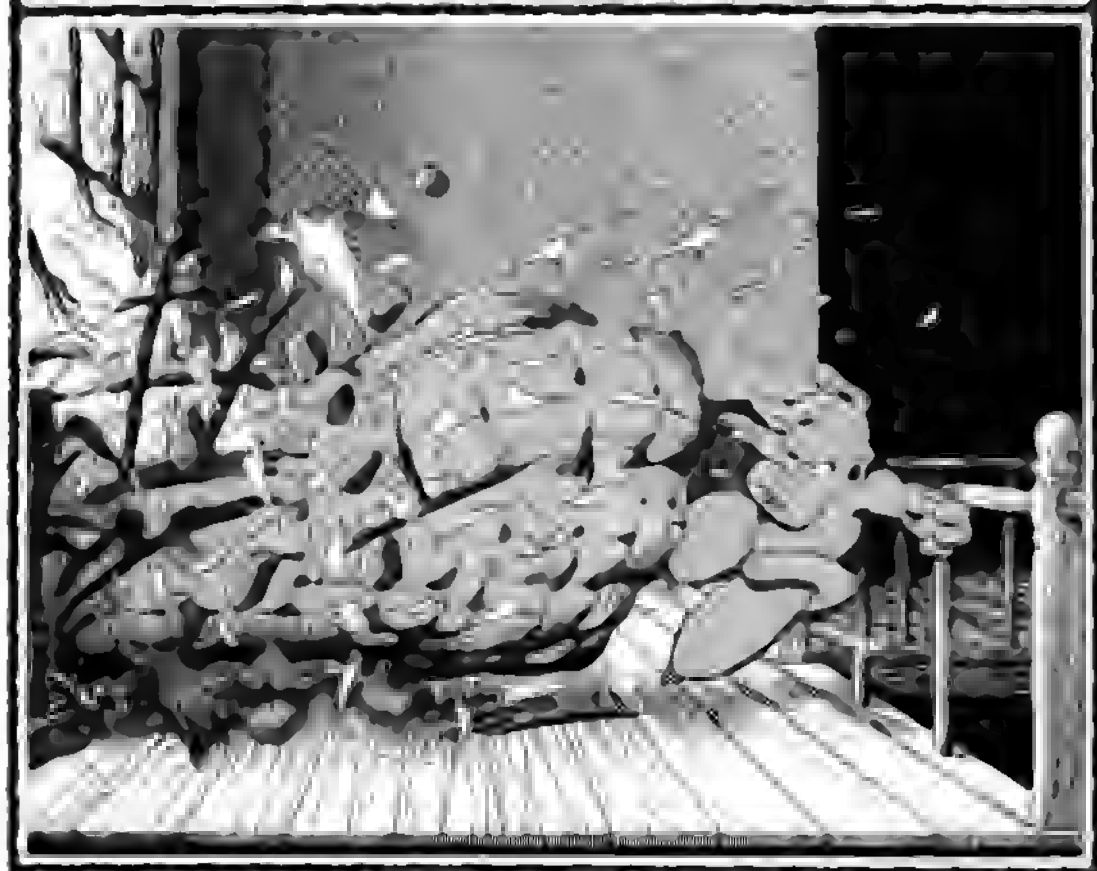
E'BARRASSI'S.

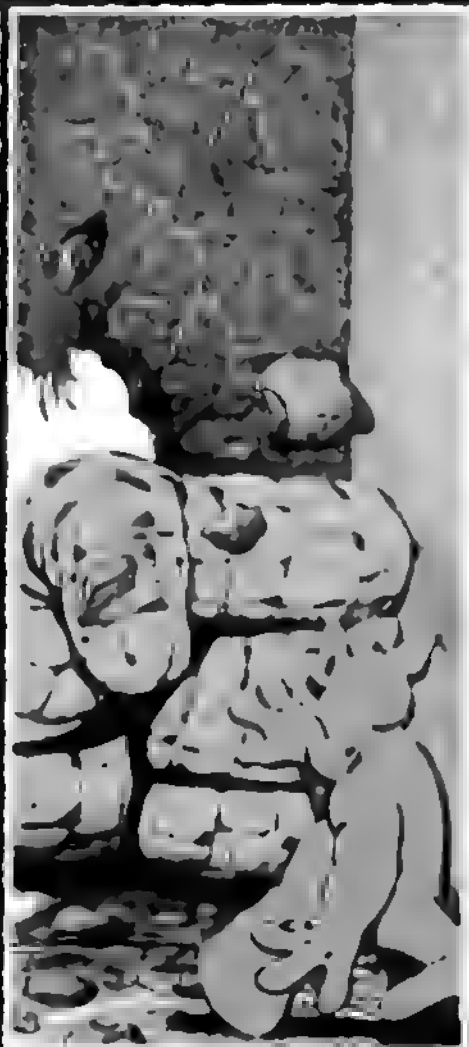




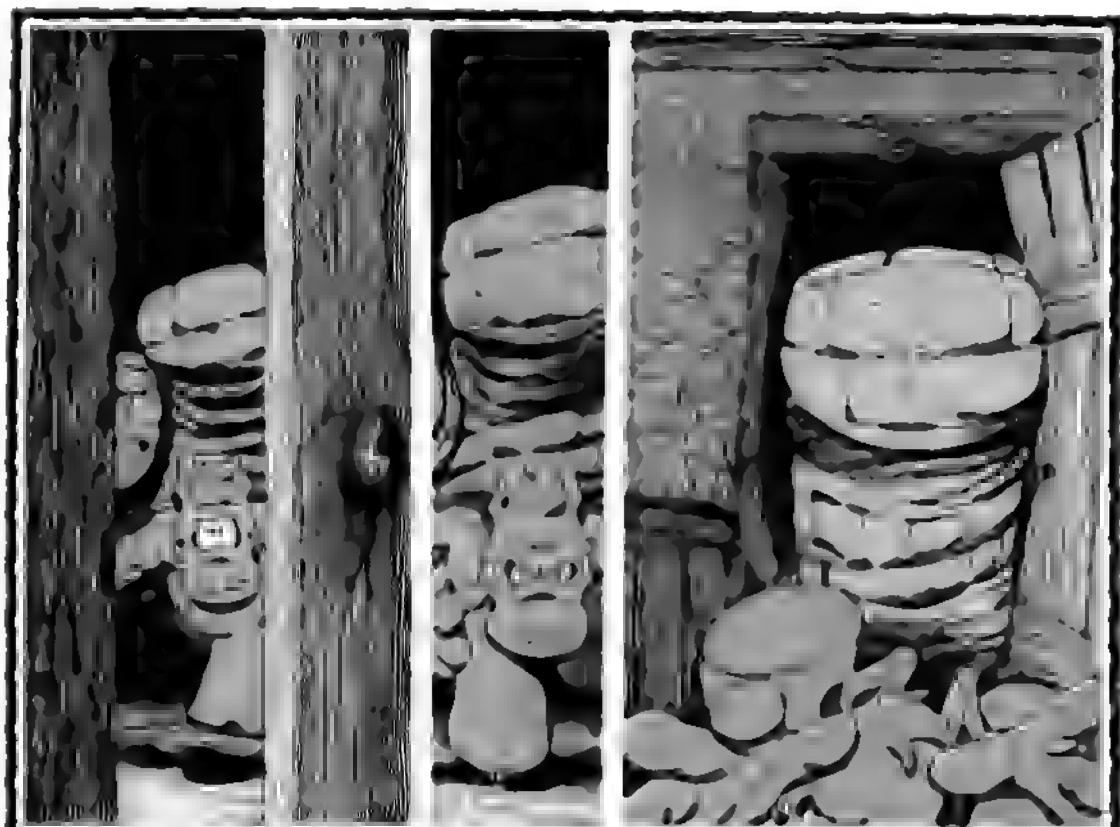


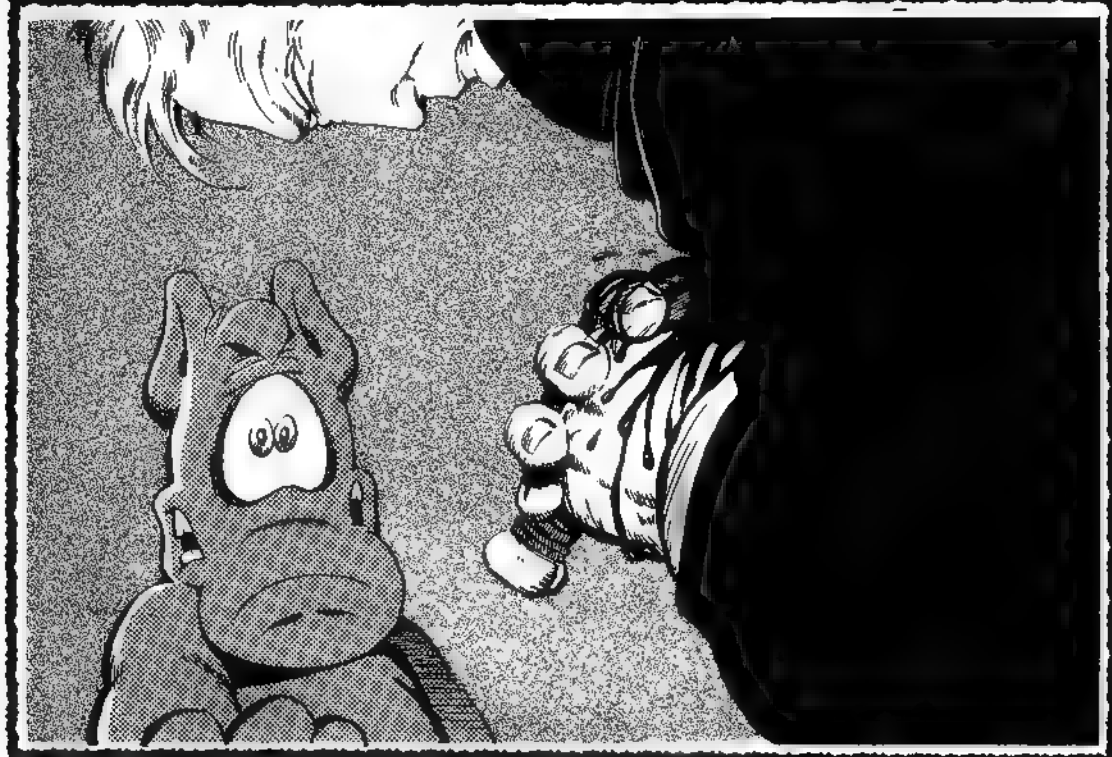




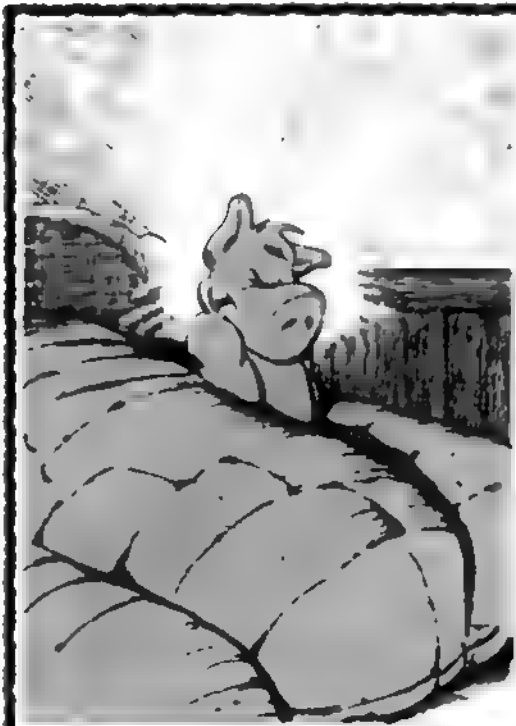


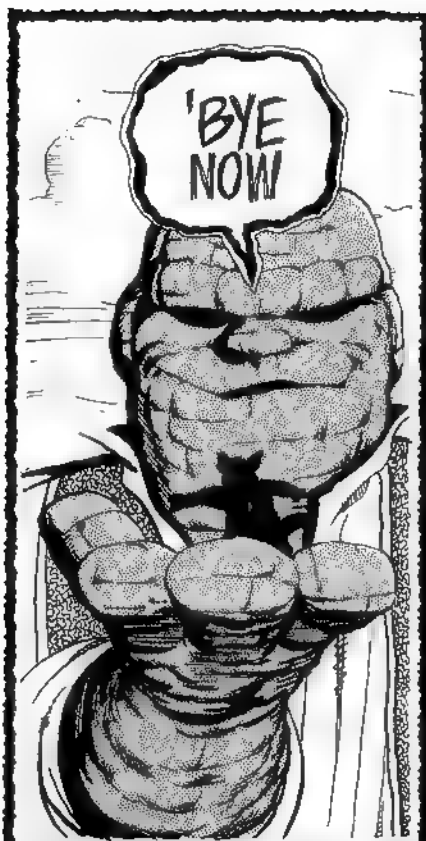


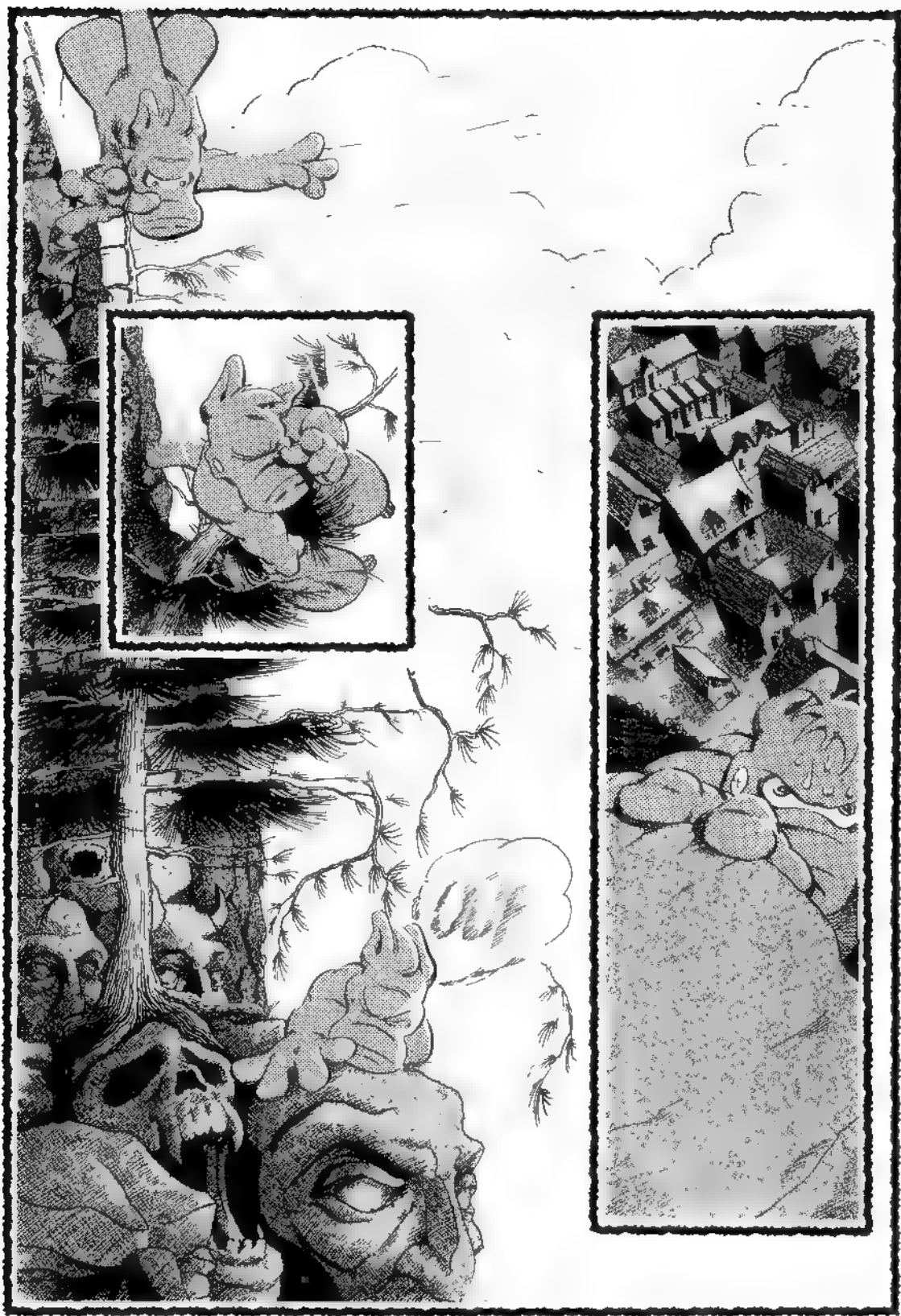


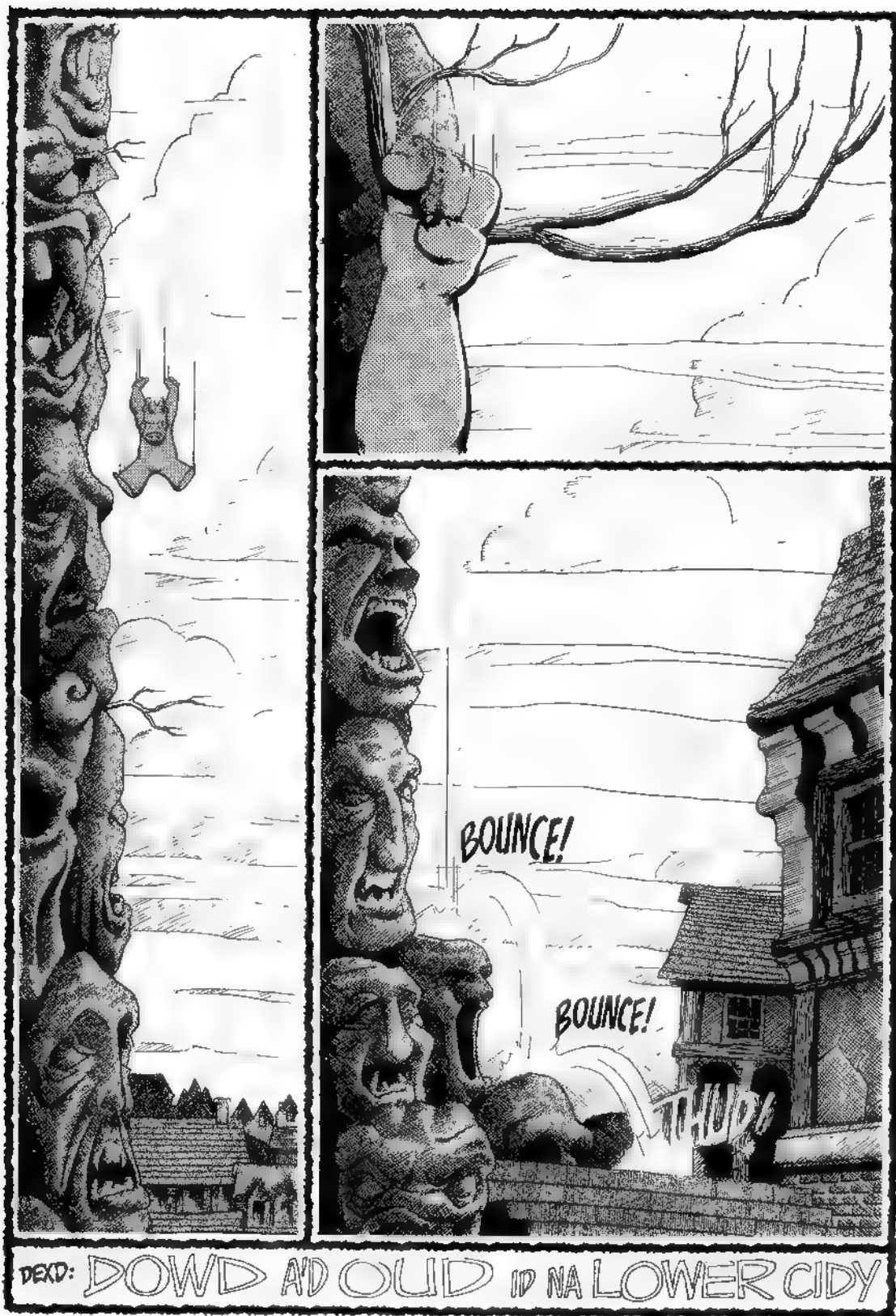












DEED: DOWD AD OLUD ID NA LOWER CIDY



make cheques payable to

90 queen Street south

now and then books

Kitchener · ontario · n2g 1w1

RETAIL AND WHOLESALE

Back Issues

Cerebus No. 28	\$2.00 each
Cerebus No. 32-68	\$2.00 each
Journey No. 2-14	\$2.00 each
Mirlad No. 5-6	\$2.00 each
Nell No. 1-10	\$2.00 each
normalman No. 1-6	\$2.00 each
Flaming Carrot No. 1-4	\$2.00 each
(Eclipse) Ms. Tree 1-9	\$2.00 each
Ms. Tree No. 10-14	\$2.00 each
Strange Brew	\$3.50 each
Swords of Cerebus Vol. 1-6	\$5.00 each plus 75¢ post. & hand.
Files of Ms. Tree Vol. 1	\$5.00 each plus 75¢ post. & hand.
F.O.O.G. Portfolio	\$7.00 plus \$1.00 post. & hand.
Animated Cerebus Portfolio	\$12.00 plus \$1.50 post. & hand.
Oktoberfest (Sim & Gene Day)	75¢ plus 75¢ post. & hand.

75¢ postage
per book

Subscriptions (Cerebus, Journey and Ms. Tree)

12 issues for \$26.00 in Canada, \$29.00 in U.S. or Foreign (includes all postage) wrapped securely and mailed flat. Indicate which issue subscription starts with. Air mail subscriptions now available for outside North America. \$44.00 for one year subscription

Original Artwork

\$4.00 postage and handling per page

(Pages Available) — list alternates

\$50 per page

No. 2 pgs 11, 20, 22	No. 19 pgs 3, 4, 5, 6
No. 3 pgs 7, 18	No. 20 pg 1
No. 5 pgs 5, 10, 16	No. 21 pgs 9, 12, 20
No. 8 pg 15	No. 22 pgs 5, 11, 13, 15
No. 10 pgs 9, 12, 13, 14, 18	No. 23 pgs 14, 19
No. 11 pgs 2, 17, 21	No. 25 pgs 7, 9, 10, 14
No. 13 pgs 3, 6, 8, 9, 10	No. 28 pgs 17, 20
No. 15 pg 7	Demonhorn Story (Nucleus)
No. 16 pgs 8, 10, 11, 12, 13, 18	pgs. 3, 4
No. 17 pgs 7, 8, 10, 12	
No. 18 pgs 1, 2, 3, 4, 6, 13, 15, 20	

\$100 per page

No. 30 pg 2	No. 38 pgs 15, 16
No. 31 pg 15	No. 39 pg 16
No. 32 pg 8	No. 40 pgs 8, 9, 18, 19, 20
No. 34 pgs 2, 6	No. 41, pg 14
No. 35 pg 5	No. 44 pgs 8
No. 37 pg 15	No. 46 pg 19

Subscriptions

(Neil the Horse, Flaming Carrot & normalman)

6 issues for

\$14.50 for Canadian, US and Foreign

Single copies available too.

*PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY

(519) 744-5571

The Official CEREBUS TOY

(sword not included)



Send \$15.00 &
\$4.25 for postage to
Now & Then Books

\$2.95

+ 75¢ postage and handling



diamondstar

*Limited amount available - out of print

Posters



\$2.50 EACH
4 colour 1977
75¢ postage
and handling

\$1.00 EACH
75¢ postage &
handling



AARDVARK C O M M E N T

P.O. BOX 1674, STATION 'C', KITCHENER, ONTARIO N2G 4R2

Dear Dave

I just read your "Note From The President" (impressive column logo by the way), on "two wonderfully ironic stories". Perhaps I should point out a few things before you ever tell such a story again

I am not going to attack you for not researching this bit of "irony", so as not to malign my reputation in print to you. I trust, considerable readership (of which I am one) Although I will remind you that telling such a story to a few friends is quite different than telling it to thousands of people in print, without consideration of possible consequences

At any rate, I suppose I've had worse things said about me, and heaven knows, I have done stupid things worthy, I'm sure, of harsh criticism. But let me assure you of this. I have never told anybody to sign anything without reading it first. Nor would I believe in my wildest imagination that Jim Shooter would sign anything without first reading it. Would you believe it?

In fact, it has always been my standard advice to any artist, writer or creative person, to never sign a contract on the day that they receive it, even if they don't plan to show it to a lawyer or smart uncle. So, if anything was ironic in this particular instance it was that I needed Jim to sign the release right away or we simply couldn't shoot that night. My assurance that it was a standard release form was simply a way of informing Jim that I hadn't "made up" a contract, but had simply used the standard form that the motion picture industry uses on a regular basis. The forms are printed up in pads and sold by F & B Ceco

Now, as to our conversation. I will give you the gist of it, though I can't remember the exact words said

Neal: "Jim, before I can film you, it's necessary for me to have you sign this release form"

Jim: "Oh ho what's this?"

(At this point, I sort of remember Jim laughing and asking whether it was a "work-made-for-hire" contract. Whatever it was he said. I

think I blushed a little.)

Neal: "It's a standard release form, about three paragraphs long, but I can't legally film anybody unless they sign it"

Jim: "Let me see it"

Neal: "Sure. It's a standard form, but if film companies, no matter how small, don't get these releases, they can get sued later. If it's okay, please sign it and give it to Marilyn. I have to go and get something set up"

It's important to remember that Jim had agreed to do this for no compensation at all as a favor to me (which I appreciate wholeheartedly just as I appreciate the work of everyone on the film)

I didn't actually see Jim read through it completely, but I know he did sign it. So we shot the footage of Jim, who was very cooperative and pleasant to work with

It's not difficult to see how the story I just told you could evolve with just a few choice words added into the story you found so "wonderfully ironic". But I would prefer in the future that if you would like to tell any more "wonderfully ironic" stories about me in print to check them out first!

I thanks.

Neal Adams

I'd like to thank you for your letter of October 28, since it will allow me the opportunity to clarify the "Note from the President" to which you refer.

I must confess to being unsurprised, but disappointed, that you and so many of my readers took that story as



"Alas, poor Most Holy, I knew him well". One of the best Cerebus head masks I've seen. This one wandered up with its owner at Falcon I in Gainesville, Florida. Photo by Gerhard.

implicitly criticizing you or establishing you as some manner of hypocrite.

The irony that I found in the story was not that you were in any way compromising your status as an advocate of creator's rights or champion of the underdog, but that the adversarial nature of free enterprise has led us all into a world of "standard forms" whether they be releases for actors, or work-made-for-hire contracts for comic book artists. It stems from lawyers protecting the asses of clients, usually at the expense of anyone's ass bound by agreement to the client.

The fact that you couldn't "legally film anyone unless they sign it" is a classic example of this. The pattern had been set in this movie studio's legal department, decades ago, tried in a court of law at some point and was now institutionalized as "the way to make a movie".

But what if your movie were to get international distribution? What if it made eight million dollars? What if all the reviews singled out "that tall guy with the dark hair" as central to the movie's success? I have no doubt that you would endeavor to find some way to compensate Jim for his contribution.

But, much like DC extending pensions to Jerry and Joe, this would be a magnanimous gesture on your part. Legally you would not be bound to provide any compensation to your "star".

And I think this is the crux of the issue. By playing the game by the rules, (obviously on the basis of good legal advice) you become a party to a whole viewpoint that you have laboured most of your adult life to modify. I faced the same thing with A-V's lawyer, Wilf Jenkins (the Attorney-General as I prefer to call him), who couldn't understand why I didn't want clauses in the A-V contract specifying that we owned the rights to Journey, Flaming Carrot, etc. etc.

It was the efforts you have expended, in all areas of the field, on the issue of creator's rights, and your eloquent advocacy of "doing the right thing" that has made "doing the right thing" the centerpiece of my attitude as a publisher.

For those, like you and I, who wear both the hat of businessman and creative person, the demands of fulfilling each role effectively without diminishing or negating the other leaves little latitude in our courses of action.

Had the "standard release" carried a clause assuring compensation in the



Kevin Eastman (plaid) and Pete Laird (stripes) celebrate our agreement-in-principle to produce a Cerebus/Teenage Mutant Ninja Turtles cross-over for July 1986. Dave Sim (Miami Vice) does some quick math with the projected sales and his percentage of the profits. Photo by Steve Lavigne.

event of runaway success, it would, I think, have been more in keeping with the views you espouse and to which we both subscribe.

But "standard releases" aren't like that, and I think this says something about us as a civilization. Your efforts to rectify the situation are all the more admirable for this.

P.S.: I intend to print your letter in issue #80 along with this letter as a reply. In the event that you wish to rebut my answer, the deadline for the issue is November 18. Any response you send by that time will be printed, uncut, in the same issue. Thank you again for giving me this opportunity to qualify my comments.

Dear Dave:

Thanks for letting me reply to your letter, and relative to your letter and it's basic direction, I agree with you totally.

There is a small point that might be made at this time. I have never really disagreed with contracts between parties. In truth, I have never disagreed with contracts which are unfair to one party or another. (Most contracts usually have at least one signer thinking he got a raw deal. Sometimes both.)

I have never **actually** disagreed with the concept of standard contracts, although they are viewed by some as unfair.

What I have disagreed with from the moment of it's inception, is the fact that the Congress of the United States created a copyright law which includes the concept of work-made-for-hire. The insertion of work-made-for-hire in a contract **removes** the possibility of there being fairness in a

contract. It literally turns the publisher into the creator and owner of the work. Any additional rights spoken about can only be rights returned back to the original creator from the new creator (publisher). This is base hypocrisy, and that it was able to be slipped into a law, basically in two sentences, a law that is **book length**, and that it permeates ours and other graphic industries is an example of how a lack of alertness or caring on the part of the people involved, can lead to ethical disaster.

(Incidentally, if we get rid of work-made-for-hire and its contracts, they'll simply be replaced with other **unfair** contracts. Right folks?)

Yes, I agree with your letter Dave, but there's a **world** of difference between the standard form contract which I have never argued with, and a work-made-for-hire contract, which I have always felt was a betrayal by our highest governmental institutions of the creative community of our country. People in other countries have been struck incredulous when I have told them that by contract, publishers in America can become the "creator" of a work and that right is written into our law!

And, just in case the idea has gotten across to you and your readers that I (and my white horse) somehow stand for truth and justice in **all** it's myriad forms, that's not the case. I simply try to point out **gross injustices** that, on real examination, are obvious and clear to thinking people. For example: the return of Jack Kirby's art work.

Sincerely,

Neal Adams
President
Continuity Graphics Assoc., Inc.

FRIENDS OF CEREBUS FAN CLUB

\$10.00 per year includes four newsletters,
bonuses, membership card certificate
and more!

Issue #14 of
newsletter will
excerpts from
1982 US ... Mary.

Make ... To
" ... Club"

Discontinued
See Note from the President



ORIGINAL ARTWORK FOR SALE

CEREBUS 29 2,3,9,11,12,14,18
CEREBUS 30 3,4,5,6,7,8,10,11,13,14,16,17,18,19
CEREBUS 31 3,6,7,8
CEREBUS 32 6,7,9,14,15,16
CEREBUS 33 4,5,6,12,14,15,16,18
CEREBUS 34 3,11,12,13,14,15,16,17,19,20
CEREBUS 35 6,8,9,10,11,13,14,15,17
CEREBUS 37 3,4,7,8,9,10,11,12,13,14,17,18
CEREBUS 38 3,4,5,6,7,8,9,10,11,12
CEREBUS 39 8,9,13,15,17,19
CEREBUS 40 1,5,6,11,12,13,14,15,16,17
CEREBUS 41 6,7,9,11,12,13,15,16,17,18,19
CEREBUS 42 1,2,3,5,6,7,8,9,10,11,12,13,17,18,19,20
CEREBUS 43 1,2,4,5,6,7,8,9,10,12,14,15,16,19,20
CEREBUS 44 17,18,20
CEREBUS 46 4,5,7
CEREBUS 47 2,3,8,14,17,18,20
CEREBUS 48 1,2,5,6,8,9,10,11,12,20
CEREBUS 49 1,2,3,5,10,12,13,14,15,16,17,20
CEREBUS 50 2,13,18
CEREBUS 51 7,13,14
CEREBUS 52 1,10,11,12,13,14,15,16,17,18,19,20
CEREBUS 53 1,2,3,6,7,8,9,11,16,17
CEREBUS 54 4,5,10,11,12,20
CEREBUS 55 5,12
CEREBUS 56 1,3,4,11,16,17
CEREBUS 57 1,7,8,9,10,11,12,13,14,15,16,17
CEREBUS 58 1,4,9,11,12,13,14,15,19
CEREBUS 59 2,3,4,5,8,11,12,13,14,16,17,18,19,20
CEREBUS 60 2,3,4,5,9,10,15,16,17,18,19,20
CEREBUS 61 6,7,8,9,10,11,15,16,17,18,19,20
CEREBUS 62 1,2,3,5,6,7,8,9,10,12,13,14,15,16,17,18,19,20
CEREBUS 63 1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20
CEREBUS 64 1,2,3,4,5,6,8,9,11,13,14,15,16,17,19
CEREBUS 65 1,2,3,4,7,10,11,14,15
CEREBUS 66 1,2,6,7,8,18,20
CEREBUS 67 2,3,6,13,14
CEREBUS 68 4,5,6,9,13,17
CEREBUS 69 1,4,5,6,11,12,14,17
CEREBUS 70 1,2,10,11,14,15,16,17,19
CEREBUS 71 3,4,7,8,11,13
CEREBUS 72 2,4,5
CEREBUS 73 4,5,6,19,20
CEREBUS 75 1,16
CEREBUS 76 1,2,3,4,5,6,8,12,13,14,15,16,17,20

Aardvark-Vanaheim, Inc., NOW ACCEPTING VISA

VISA

Please call
Karen at (519) 576-0610
for further information.

PRICE LIST:

	US	CDN.
Swords of Cerebus Volume 1-6	\$6.00	\$7.00
Cerebus Jam #1	\$1.70	\$2.00
A-V In 3D	\$2.00	\$2.50
Cerebus Subscriptions	\$33.00	\$40.00
Cerebus Colour Portfolio	\$12.00	\$15.00
Diamondback Deck	\$2.95	\$3.50
Original Art (per page)	\$40.00	\$50.00
The First Fifth (Coloured)	Sold Out	
The First Fifth (black & white)	\$110.00	\$145.00
Back Issues (32, 33, 37, 40, 43, 49, 50)	\$2.00	\$2.50
Back Issues (53, 56, 57, 59, 61-73, 75-78)	\$1.70	\$2.00

***Please note .75¢ postage per book for Swords,
Single Issues and the Diamondback Deck.

AARDVARK-VANAHEIM INC.
BOX 1674 STATION "C" KITCHENER, ONTARIO, CANADA N2G 4R2

Acquired Tastes Bear Fruitful Rewards



As a child matures, he sees the world in new and different ways. His tastes and perspectives change drastically within his adolescent years.

Toys become hobbies, Games become sports, and Girls become girlfriends.

Tastes in food are no exception. The flavour of Cerebus Jam may at first seem unique, but once he tries it, he won't want any other brand.

Combining fresh fruit flavour with various natural ingredients, the old fashioned recipe produces the nutritious taste unique to Cerebus Jam.

Reward yourself today.

Cerebus Jam

